

FROM THE EDITOR

In this the 55th anniversary year of *African Music*, the 2009 issue offers a wide-ranging diversity of scholarship on African Music that includes articles from two established ethnomusicologists' research on drum-dance traditions in Ghana to the SEM African Music Section student prize paper on music and genocide in Rwanda. The reach of Volume 8, number 3 extends from the close analysis of 'simultaneous multidimensionality' (Locke) to *ostinato* as compositional technique in African music (Anku), from teaching and learning processes of gospel choirs in Tanzania (Sanga) to music for social change in Kenya (van Buren), from music for the creation of ancestors in Zimbabwe (Kyker) to the true origins South Africa's pop hit "Pata Pata" (Allingham). Finally, this issue presents innovative work in the transcription-based analysis of the relationship between melody and metre in Somali oral poetry provided by Fíacha O' Dúbhda. I am confident that the material presented here will serve scholars of African music in innumerable ways.

The collection of articles contained in this issue is representative of the various approaches to research and analysis employed by ethnomusicologists, with articles that employ micro-analysis based on transcriptions to others that feature ethnographic presentations of performance practice that point to the use of music in social life for positive purposes; but also, as in the case of McCoy's article on radio in Rwanda, for dangerous purposes.

It is my pleasure to be able to publish in this issue such a broad swathe of material from both established and emerging scholars; material that displays a cross-section of the type of research being done on African music as we approach the end of the first decade of the twenty-first century. It leaves no doubt that there remains much about African music – both the music itself and the way it actualizes itself culturally – to be discovered, much to learn from, and much to inspire further research.

I am also pleased to announce to readers of *African Music* that the International Library of African Music (ILAM) has been invited by JSTOR to provide its back-issues for access via the JSTOR database. This work is in process; back issues of *African Music* will be available via JSTOR in the near future. Until such time, back issues are available in electronic format by contacting us directly at ilamsales@ru.ac.za. Complete sets of back issues of *African Music* are also available in print format for any library or individual that may wish to add African Music to its holdings.

I would like to encourage any researchers with field recordings of African music that need an archival home to consider depositing your collection(s) at ILAM. All collections deposited in ILAM's archives are catalogued and digitized in compliance with International Association of Sound and Audiovisual Archives (IASA) standards.

Finally, as this issue demonstrates, it is the aim of *African Music* to cover the gamut of contemporary research and scholarship on the music of Africa. Submissions for the 2010 issue are being accepted. African scholars conducting research in Africa and with affiliation to African universities are especially encouraged to submit to this journal.

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